R E P O R T R E S U M E S

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REPORT OF THE SOUTHWEST TEXAS STATE COLLEGE RESEARCH CONFERENCE ON THE PROBLEM OF DYSLEXIA AND RELATED DISORDERS IN PUBLIC SCHOOLS OF THE UNITED STATES. REPORT OF THE WORKING GROUP ON TEACHER PREPARATION.

BY- ZEDLER, EMPRESS Y.

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DESCRIPTORS- *GUIDELINES, *DYSLEXIA, *CURRICULUM RESEARCH, INTERAGENCY PLANNING, *LEARNING DIFFICULTIES, COLLEGE PREPARATION, TEACHING PROCEDURES, METHODS RESEARCH, PILOT PROJECTS,

SOME GUIDELINES AND RECOMMENDATIONS FOR IMPROVING TEACHER EDUCATION IN ORDER TO MEET THE NEEDS OF SEVERELY DISABLED LEARNERS ARE PRESENTED. THE SUGGESTIONS INCLUDE IMPROVING PROFESSIONAL TRAINING FOR TEACHERS, PSYCHOLOGISTS, SUPERVISORS, AND COUNSELORS AT ALL LEVELS. TRAINING SHOULD INCLUDE THE STUDY OF DYSLEXIA AND THE PREPARATION OF A PILOT REPORT AS MATERIAL FOR WORKSHOPS, INSTITUTES, AND INSERVICE TRAINING. IT IS SUGGESTED THAT A NATIONAL CONFERENCE OF AN INTERDISCIPLINARY NATURE BE HELD TO CONSIDER RECOMMENDATIONS FOR FURTHER RESEARCH. FINALLY, THE AWARDING OF GRANTS TO SCHOOL SYSTEMS AND TRAINING INSTITUTIONS IS RECOMMENDED TO IMPLEMENT FURTHER STUDY AND SPECIALIZED TRAINING. (MC)

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Association for Children with Learning Disabilities FEB 26 1968

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FIFTH INTERNATIONAL CONFERENCE OF ACLD

Boston, Massachusetts

Saturday, February 3, 1968, 10:30 - 12:00

Bay State Room

Statler Hilton

Report of the Southwest Texas State College Research Conference on the Problem of Dyslexia and Related Disorders in Public Schools of the United States.

by Empress Y. Zedler, Chairman
Department of Special Education
Southwest Texas State College
San Marcos, Texas

REPORT OF THE WORKING GROUP ON TEACHER PREPARATION

Those of us who planned the conference at Southwest Texas State College did so with full realization that there had been previous seminars and meetings of equally distinguished persons on the same subject. Infact some of our conferees had instigated or participated in these previous meetings. We were also aware of and determined to avoid if possible three nemeses which seemed to have plagued previous discussions of learning disabilities in children; namely the semantics of nomenclature, the espousing of etiology, and the buttressing of strongly held views about special methods and practices for remediation.

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We were convened to draw up guidelines which would emphasize likely solutions rather than acknowledged complexities and difficulties of the problem. The conference was convened in the interest of children who cannot unscramble auditory and/or written symbols which reach the brain so that they have the same order-pattern and meaning which they have for others. It was recognized that there is no simple formula for teaching such children, that the task is complicated and arduous, calling for the combined efforts of many people.

Since the presenting complaint of such children is overall academic deficiency, the problem is a serious one in the schools of the nation. Those of us engaged in the teaching of teachers have been frustrated by questions from our student teachers about what to do for and with such children. In all honesty we have had to say that we did not know what should be done. So we have had to watch in dismay as classroom teachers have turned understandably to pseudoscientific procedures based upon dogma, or at best upon research which is shockingly inconclusive. Realizing the need for positive action, we awaited with special interest the thinking of the Working Group on Teacher Preparation. This group was composed of the president of the American Association of Colleges for Teacher Education, the president of the Orton Society, the president of the Association for Childhood Education International, a representative from the American Educational Research Association who was also the director of a reading clinic, and a professor of special education in a large university. This group was charged with making an appraisal of what is needed for adequate pre- and in-service teacher training, and to prepare suggestions as to the curriculum for such training to the end that state departments of education, colleges, universities, and school systems might use the suggestions as guide lines. It is my pleasure to report to you at this time the views and recommendations from this group.

Their recommendations were based upon two important premises. First that there are at least five groups of personnel all of which at the pre-service level if possible, or at the in-service level if necessary, need some degree of professional preparation for dealing with the problem: 1, the elementary and secondary classroom teachers; 2. special education and remedial teachers who will work with children individually or in small groups; 3. coordinators such as supervisors, counselors, and school psychologists who work with parents, teachers, and community agencies; 4. college and university teachers of teachers; and 5. other personnel such as professional teachers of preschool children,

and teachers' aides.

The second premise was that while the degree and depth of preparation of the five groups of personnel may differ widely, each should have information, knowledge, and competency sufficient to enable them: 1. to recognize the difficulty, 2. to identify the problem, 3. to make appropriate referral for screening and potential diagnosis, and 4. to assist the child in continous growth and development.

Upon the premises that all segments of the educational community should possess professional knowledge about the problem and a certain amount of competence in dealing with it five specific recommendations were made:

First that all preservice teachers, at the undergraduate level be required to learn about dyslexia and related learning disabilities, and that all have opportunities to observe and to do supervised teaching of disabled as well as normal pupils in learning situations.

Second that a small task force of knowledgeable persons should prepare a pilot report which would epitomize for this field: present knowledge, materials available, and techniques of corrective education; and would establish guidelines for an intensive resource unit. Such a pilot report could be used by college teachers in the preparation of current or new courses in learning disabilities, and in regular courses such as those in curriculum and methods in the teaching of reading. This pilot report could also be used as background material in workshops, institutes, and conferences for in-service teachers to be given by teacher education centers, by public schools, and by both in cooperation with each other. The report could also be used as a basic professional publication for national meetings, regional conferences, and state workshops.

Third that a national conference of some magnitude be held to call attention to the dimensions of this problem, to present known information, and to suggest

further steps to be taken. That representatives from relevent areas such as education, school administration, medicine, linguistics, psycholinguistics, psychology, and state and federal agencies participate in such a conference. (It seems evident that the Fifth annual conference of ACLD is close to having become such a meeting. One has only to compare the programs of the first with the fifth ACLD conferences to note that the participation of various disciplines is expanding.) And yet to be done, that this national conference should encourage needed research so that the general quality of teacher training and pupil services in this area would be improved. Perhaps this is the recommendation most in need of implementation. Perhaps all of us who have become enthusiastic about special methods, materials, and approaches to the problem should restrain our enthusiasm and request that our programs be subjected to painstaking careful analysis, so that our claims may be realistically based upon true research.

And the <u>fourth</u> recommendation of the group was that the materials and findings growing out of the aforementioned pilot study and national conference be presented at the national conventions of relevant professional associations, such as: The American Association for College Teachers of Education, Association for Childhood Education International, International Reading Association, Association for Supervision and Curriculum Development, the National Education Association, various medical groups, the Association for School Principals, at state and local conferences, and at the meetings of the 142 State Supervisors of Reading.

And <u>fifth</u> that grants be available to teacher education institutions, and to school systems, for the implementation of pilot programs, in-service training institutes, research and special training.

If these recommendations of the working group on teacher preparation could be implemented it is likely that a high percentage of children with specific learning

problems could escape the dilemma either of failing in a regular classroom of agemates, or of being stigmatized with a special label of disability. For most would be discovered early at the preschool level, and effectively taught by various teachers all of whom would be aware of and relatively competent in coping with the problem.

IVD6 *Moral acceptability* is the criterion of good lessons. "Has the work taught what I consider morally correct?" Under this category would come the evaluative statements of taste.

A. As this book teaches that adults are scared, self-righteous and narrow-minded dictators, I, as an adult, firmly declare it unfit reading matter for children.

B. The author wrongly, I think, implies that there is no other way to personal integrity but to dynamite housing developments which offend one's right eye.

V. Miscellaneous Statements

There are, of course, many statements or paragraphs in an essay on a literary work that are not elements of writing about a literary work. Rather than put all of them in a dust bin, we have created definitions for the most common:

VA *Divergent response* is for the essay or its part which attacks the question, writes about the weather, or writes a poem rather than deal directly with the work.

A. It is too nice a day to write a paper.

B. This is a good class because I like you, Miss Swain.

VB *Rhetorical filler* describes statements about what the writer will do or has done.

A. And now to the story.

B. Thus I have described the work as I see it.

VC *Reference to other writers on literature* describes statements about critics and other secondary sources.

A. Trilling's position on *Huckleberry Finn* is different.

B. I believe that Mr. Leavis is correct in relegating this work to the dust bin.

VD *Comparison with other works* takes many forms and may be actually defined by any element, but because our analysis is concerned with the writer and one work, we find it necessary to put comparative statements to one side.

A. Hawthorne treats the theme differently [from a paper on *Billy Budd*].

B. Coleridge wrote a poem similar to this one.

VE *Digression* often follows a classificatory statement and dilates on the author or his times. It may also follow other types of statements.

A. William Wordsworth was married that summer [from a paper on "Resolution and Independence"].

B. Imagery is what makes you see things.

VF *Unclassifiable* is the statement that makes no sense.

A. The content enhances the subject matter.

B. The people in this story are the characters.

Like any table of elements, this one is only nearly complete; content analysis of more essays may show, for instance, that there is another type of mimetic interpretation, although at this moment I cannot guess what it is. Despite these possible revisions, the elements, I think, are able to do their jobs, the first of which is to provide a basis for content analysis of student essays, the second to aid the teacher. We have already seen that they can work, and in what ways they might work. The fruits of the first trial analysis appear in Chapter III.

CHAPTER III

USES IN RESEARCH

The elements of writing about a literary work are intended to open discussion among those who do research in the history of ideas or in literary education and among those who would describe curricula in literature. As closely as possible, the elements serve as a schema of that multifaceted activity, response to literature. Intended to discriminate both theoretically and practically, they err on the side of overdiscrimination, but at this point overdiscrimination is necessary. Others may wish to reduce these discriminations for their own purposes, and they are free to do so, just as they are free to expand them if expansion is warranted. In either case, because some guidelines for the use of the elements in research should be set forth, such guidelines follow.

The Scoring of Essays

"The Practical Reader" (Appendix A) presents what we have found to be the best means of scoring: the coding of each statement and of the essay as a whole. We have found it best to have three independent readings of each paper and to record the code number of every statement on which at least two readers agree. In a pilot study with 300 essays by students aged thirteen and seventeen from the United States, Great Britain, Belgium, and Germany we found that two out of three readers agreed on close to 90 percent of the statements. All of the readers had bachelor's degrees (all but one in literature), three were in graduate school, and two had doctorates. Of the six readers, three—the present authors and Dr. Foshay—had worked on developing the elements; the others had four to six hours' training and two hours' practice. The readers never discussed the essays until after the scoring was over. Each team of three dealt with about 2,000 statements, and the two-way agreements ranged from 76 percent to 92 percent; the three-way agreements from 35 percent to 40 percent. Chance estimates for two-way agreements are about 4 percent, for

three-way agreements .02 percent, so that our results were good. The least reliable team was that with the least practice, but their agreement was highly significant. Nevertheless the 10 percent of unagreed-upon statements indicates that 10 percent of the statements are lost (an average of one statement in every 30-minute essay). Because the scoring is classificatory, factor analysis cannot be used to pinpoint and reduce disagreement among raters.

Since this scoring has been done, however, we have refined the elements somewhat, particularly those elements about which readers were uneasy. These refinements have resulted in improved scoring agreement (based on small studies two readers agreed on the subcategory of 70 percent of some 1,200 statements, and on the category of 90 percent). We feel certain that a reader can be brought to a point of self-assurance in using the elements with about eight hours' practice. I suspect that most researchers will find eight hours a reasonable time in which to become familiar with the elements, although rechecking of readers is necessary if only because this kind of analysis is not as simple a system as the semantic differential.

We have also found that, for the purposes of a large-scale study, scoring by element is somewhat unwieldy in that the data generated are more than we need for the description of groups. Because scoring by category does not provide sufficient distinction, we devised a compromise: we use subcategories as the scoring unit, with each subcategory including the elements that fall within it. We also use the five general classifications for vague statements. The subcategories that we have chosen are Engagement General, Reaction to Literature, Reaction to Form, Reaction to Content, Perception General, Language, Literary Devices, Content, Relation of Technique to Content, Structure, Tone, Generic and Traditional Classification, Contextual Classification, Interpretation General, Interpretation of Style, Interpretation of Content, Mimetic Interpretation, Typological Interpretation, Hortatory Interpretation, Evaluation General, Affective Evaluation, Evaluation of Method, Evaluation of Author's Vision, and Miscellaneous. The code numbers for these subcategories as well as for the elements themselves appear in Appendix B.

Reporting by Element

Once we score the writing, we must decide how to report it. On our pilot study we derived only raw counts of the number of sentences devoted to each element within a population. Such a method gives a

false picture, for one student can take 40 statements to retell the story (several did, and one retold it twice), thus giving the impression that a larger proportion of all the papers was devoted to this activity than might actually be the case. A more profitable means is that in which the unit for consideration remains the essay, and for which we derive the percentage of the total number of statements in each paper devoted to each element. From these profiles of papers, we may derive a group profile by determining the mean percent devoted to any one element in a population (the range and the standard deviation are, of course, equally useful). If we assign an element to the whole essay as well, the percentage of essays describable by each element is also meaningful.

An example of this sort of profile is found in Table I, which shows the significant elements of 43 American students age thirteen and 57 American students age seventeen, both of which groups wrote about the story "The Use of Force" by William Carlos Williams.

Table 1

Code Number	*Element*	*Mean Percent*	*Standard Deviation: δ* [1]
	Age 13		
123	Retelling	3.13	7.878
130	Reaction to Content[2]	11.04	15.500
232	Action	10.82	20.952
233	Character Description[3]	9.43	13.550
330	Mimetic Unspecified	7.37	8.880
400	Evaluation General	6.83	8.611
410	Affective	2.53	8.669
421	Formal	4.84	8.601
422	Rhetorical	13.20	22.930
431	Mimetic Plausibility	5.61	10.046

[1]A brief note on the meaning of the standard deviation in this sort of reporting is in order. The minimum percentage of occurrence of any element is almost without exception 0; the maximum fairly often rises to a fairly high figure (particularly if one thinks of a three-sentence paper like the following: "The doctor is silly. The girl is silly. The parents are silly."). The standard deviation will invariably be a figure larger than the mean percentage, and its main use is in indicating how far above the mean the occasional, but not the abnormal, paper is going (this would be about two and one half standard deviations).

[2]These figures are spuriously high, since, at the time of scoring, element 130 included 131; about one third of the sentences would now be scored as 131.

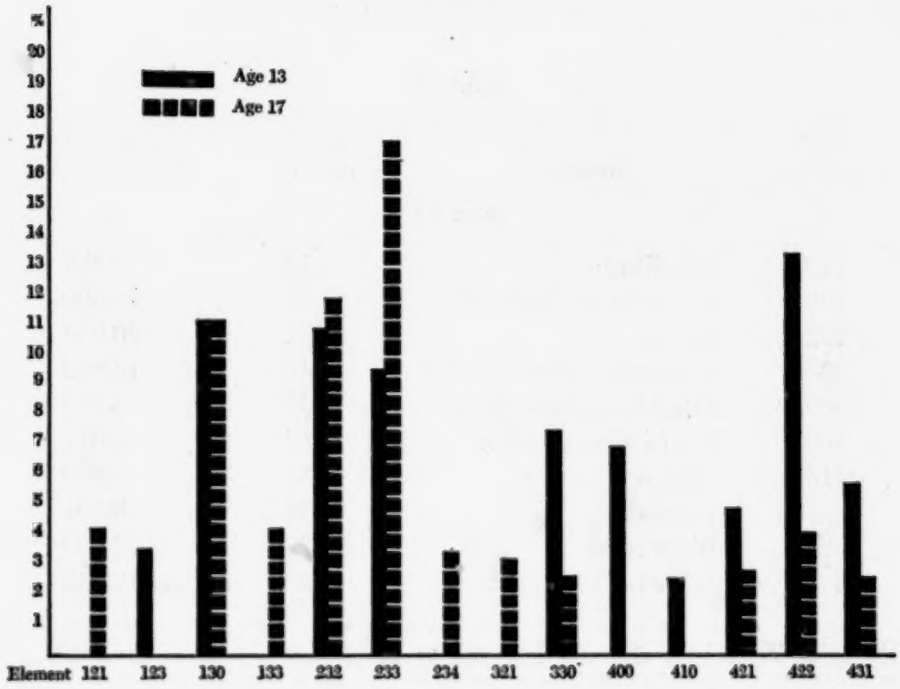
[3]When these papers were scored, the readers used a somewhat different scoring guide, which did not distinguish between character description and character analysis. The figures for 233 are spuriously high, and I would suspect that the percent for 233 would be 4.0 for age 13 and 7.0 for age 17; that the percent for 322 (character analysis) would be 5.4 for age 13 and 9.9 for age 17.

Age 17

121	Recreation of Impression	4.13	9.550
130	Reaction to Content	11.05	14.168
133	Identification	4.10	10.399
232	Action	11.73	16.747
233	Character Description	16.93	17.277
234	Character Relationship	3.40	7.111
321	Inference about Past	3.23	6.812
330	Mimetic Unspecified	2.65	5.192
421	Formal Evaluation	2.86	6.610
422	Rhetorical Evaluation	3.95	8.577
431	Mimetic Plausibility	2.60	6.000

These two patterns may be compared by use of a simple bar graph.

Table 2



Certain points of comparison are manifest. There is great similarity between the groups in the use of elements 130 and 232, but there are significant differences in the other elements, particularly 233 and 422. Further, the virtual absence of some elements in one group or the other is worthy of note.

Reporting by Category

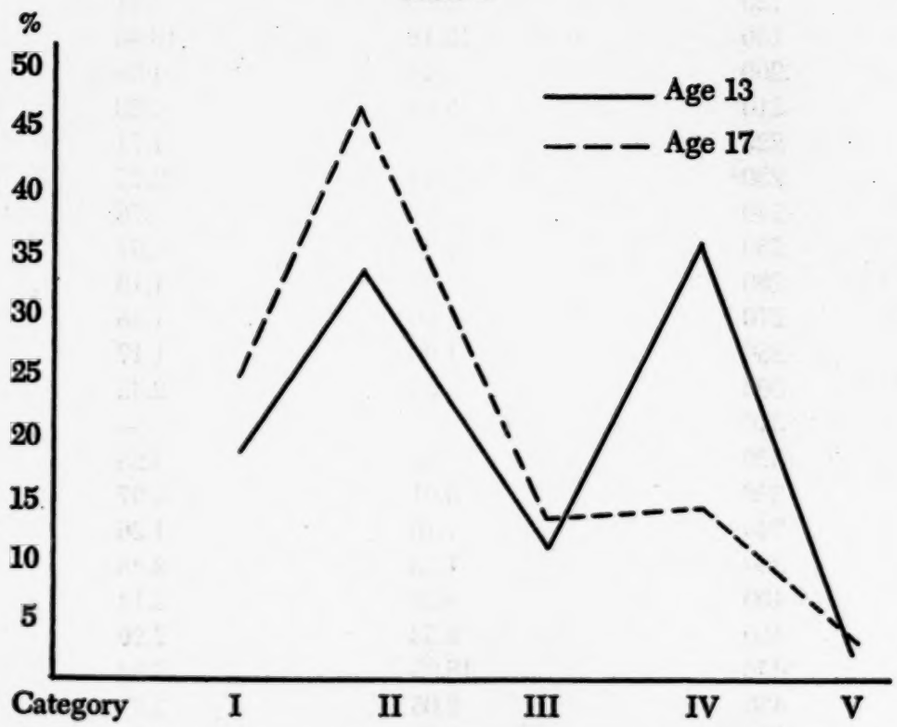
A much cruder form of reporting makes these discrepancies even more apparent, since it reduces the number of points of comparison to the five categories (including the miscellaneous one). Figures for the two groups are as follows (these are percentages of the total number of scorable sentences in each group).

Table 3

Category	*Age 13*	*Age 17*
I	18.13%	24.38%
II	33.24%	46.67%
III	10.32%	12.79%
IV	35.09%	14.29%
V	2.22%	2.87%

Graphically, the difference is even more striking.

Table 4



The drop in frequency of evaluation among the seventeen-year-old students is dramatic, as is the rise in frequency of perception. Both are probably explainable in terms of the high school curriculum.

Reporting by Subcategory

Dramatic as it is, this second method may perhaps strike one as overly simple, for it lumps together elements that are disparate. A compromise between the elements and categories is available in the subcategories. One could simultaneously forestall the danger of oversimplification and avoid too great a complexity by using them as reporting units. These twenty-four reporting units could certainly define a single paper adequately and could also be used for whole populations. I would suspect that they could also be useful for the classroom teacher. A comparison of our sample on this basis is as follows:

Table 5

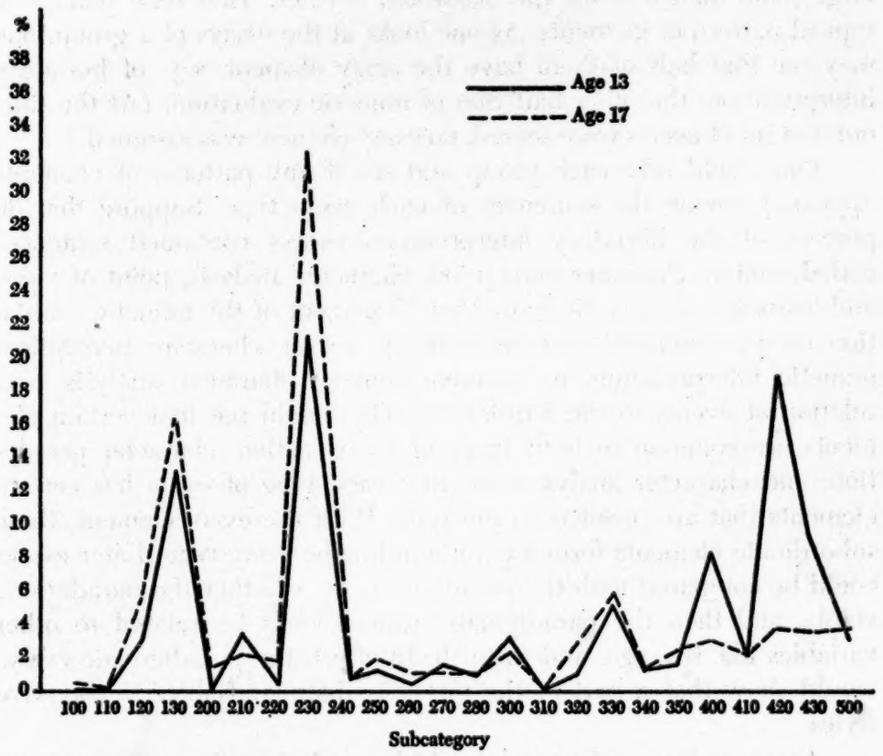
Subcategory	*Age 13*	*Age 17*
100	—	.29
110[4]	—	—
120	3.90	5.71
130	13.18	16.46
200	.23	1.53
210	3.68	2.20
220	.53	1.71
230[5]	21.49	32.25
240	.87	.78
250	1.55	1.91
260	.38	1.13
270	1.60	1.48
280	1.00	1.17
300	3.63	2.42
310[4]	—	—
320	.95	3.23
330	5.01	5.97
340	1.16	1.26
350	1.73	2.48
400	8.30	3.14
410	2.53	2.26
420	18.95	3.94
430	8.05	3.87
500	2.22	2.87

[4]Subcategories 110 and 310 did not exist as separate from 100 and 300 respectively when these scorings were made.

[5]See note 3 on p. 49.

Graphically, the differences between the use of subcategories by the two age groups is as follows:

Table 6



Such a form of reporting makes a clearer comparison between the two groups than does a representation by category. It shows the great difference between their uses of the elements of perception of content, and both their similarities and their differences in the subcategories of evaluation. Reporting by subcategories has the virtue of including the range of responses open to the population but does not permit the subtle analysis allowable in a report by significant elements.

Each of these methods of reporting has its own uses, and anyone doing research would be well advised to consider what form he thinks his reporting should take. The teacher who seeks to use content analysis as a guide to his planning or as an aid to his students might make best use of the third method. Certainly clear, it can point out the direction a student or a class is taking.

Scoring by Paradigm

All three methods take as their base point the student or a student population. A second base point method is perhaps more profitable for the historian of ideas or for the person doing research on a large scale than it is for the classroom teacher. That base point is a typical pattern of elements. As one looks at the essays of a group, one may see that half of them have the essay element, say, of hortatory interpretation; the other half that of mimetic evaluation. (At the time our first set of essays were scored, no essay element was assigned.)

One could take each group and see if any patterns of elements appeared among the sentences of each essay type. Suppose that 80 percent of the hortatory interpretation essays contained sentences coded: action, character perception, character analysis, point of view, and historical context. Suppose that 70 percent of the mimetic evaluation essays contained sentences coded: action, character perception, mimetic interpretation, interpretive context, character analysis, and relation of events to the writer's life. One could see that certain elements are common to both types of essay—action, character perception, and character analysis—but that each type of essay has certain elements that are peculiar to the type. With the essay element, these subordinate elements form a paradigm for the essay type. Later essays could be compared with the paradigm to see whether the paradigm is viable, and then the paradigmatic essays could be related to other variables like sex, age, and so forth. In effect, the paradigmatic essays would show that a part of the group is distinguishable by cognitive styles.

Any paradigms, of course, could be set before the study, and one could see how many, whose essay code was similar to one of the preselected codes, followed the appropriate paradigm. Such paradigms would be based not on actual order, but on a logical or commonsensical order of support. The following ten paradigms are intended as examples of ways in which essays about a literary work may be generated. Taking the form of "strings," they start at the left with the element number describing the dominant point or the topic of the essay and proceed through the elements that one might well expect to find supporting the topic. The logic behind these strings is simple: an essay of formal evaluation would call for the elements of perception of form as evidence for that evaluation; so, too, an essay of intentional evaluation would demand statements of the perception of intention. Beyond this first order of support there may be a second or third order,

but the existence or nonexistence of these orders depends more on the student's sense of rhetoric than on his literary response. Although one might expect these elements, one would not be surprised were they left unmentioned. All one could expect would be that the essays having as their essay designation the head number would include as a significant percentage of their statements ones classified under the succeeding numbers. Where the strings include numbers in columns, these columns indicate elements or subcategories that approximate the same order of support of the head element.

I

410	120	200	210
	130		220

An essay of affective evaluation will first be supported by statements about the writer's engagement, then, most probably, by statements about tone or general effect and about language or literary devices that produce that tone.

II

420	250	260	210
	240		220
			230
			270
			280

An evaluation of the author's method will contain references to the structure of the work or to the relation of form and content and, subsequently, to the effect of the work. The next order of support would include references to the various elements of perception of parts or to the elements of classification. The writer would deal with the language, literary devices, or content of the work and quite possibly with its genre or context.

III

430	330	230
	340	280
	350	

Evaluation of the author's vision would hinge upon interpretation of the work, be it mimetic, typological, or hortatory, and then upon the work's content and effect (particularly the author's point of view).

IV

350 320 230 200
130

A hortatory interpretation would call for some interpretation of the content of the work and therefore on its perception, but it would also include reference to effect and quite possibly to the writer's reaction to the work's content, that is, the private effect of the work.

V

340 300 220
310 230
320 250
270

A typological interpretation would call first for the interpretation of the parts of the work (and for the use of the elements listed under interpretation general) and then for the writer's perception of literary devices, content, structure, and genre.

VI

330 320 220

A mimetic interpretation would call for statements about the interpretation of content and the perception of content.

VII

200 220 110
210
310

An essay that sought to describe the tone of a work would concentrate on its literary devices as the writer perceived or interpreted them or the feelings they aroused in him.

VIII

250 210
220
230

An essay describing the structure of a work would concentrate on the work's language, literary devices, or content.

IX

240 210 310
220 320
230

An essay on the relation of technique to content would call for the same elements as would an essay on a work's structure, but it would very well include statements of the interpretation of the parts of a work.

X

330 330 330 330

An essay in which the writer spoke about his reaction to the content of a literary work would have many statements about his perception of that content, as well as statements about his interpretation of various parts of the content and a mimetic interpretation of the work as a whole.

Summary

These four methods of reporting, then, seem the most fruitful:

1. *Percentage of statements in a paper devoted to each element.* This method keeps the essay as the reporting unit and allows the derivation of a mean percentage for a population. Although it would define the population well, it should not be the only picture of a population or subpopulation.

2. *Profile by category.* Though such a method would provide a gross description of a large population, which could be easily

correlated with other variables, it would not give a meaningful definition of the group as a whole. This method, too, yokes two papers that might be radically different (e.g., the paper which deals in plot and that which deals in historical and biographical backgrounds would both be listed as papers that were predominantly perceptual).

3. *Profile by subcategory.* This method provides a fairly quick way of describing a group and avoids the problems of oversimplification involved in method 2. Perhaps the best for comparing large populations, it should be supplemented by method 1 for describing differences within a population.

4. *Profile by paradigm.* Lost here is the student as the main reporting unit and with it particular differences between students as well as the eccentric response, but gained is a configuration that describes a general pattern or a series of general patterns. Each pattern could be recorded with an arbitrary digit, and correlations between patterns and other variables could easily be made.

These four general methods of reporting provide varying degrees of accuracy in description and varying degrees of ease in making comparisons between groups. Obviously, other means of reporting and other aspects of the essay might seem important to an individual researcher. Of interest might be the beginnings and ends of essays, the relative frequency of a particular element and the unspecified subcategory of which the element forms a part, the frequency of an element in the total output of a population, and others. But these are special uses of the schema. Those I have listed are, I think, applicable to most inquiries that a teacher or scholar might wish to make. The degree of fineness he wants to use is up to him.

CHAPTER IV

THE IMPLICATIONS FOR TEACHING

Any attempt to define a discipline or an aspect of a discipline is a two-edged weapon. Though definitions allow one to describe and discriminate, they too often give one the license to restrict oneself and others. The idea behind the compilation of the elements of writing about a literary work was the simple one of portraying the variety of responses to the literary work—a variety which would encompass the writing of the past and of the present, of the sophisticated and the naive. As we came to see that an order could be imposed on this variety, we also came to see the ways in which this order could be misused.

The elements of writing about literature are neutral, but as I talked with teachers, from the United States as well as other countries, I came to see that not all regarded them neutrally. As happens to so many things in this world, people immediately attached values to them or asked if such values existed. "Is the best paper the one with the most elements?" "Is the paper that doesn't evaluate poorer than the one that does?" "My students only write about their engagement, isn't that terrible?" To all of these questions I would answer no, not necessarily. What I have portrayed are the various forms which a student's response to literature can take. Some of them are latent in everyone; some are necessarily learned. The order or sequence of response has a vast potential—just consider the number of discussions, essays, articles, and books on *Hamlet*. The value of any one order lies primarily in the way in which it is presented, in the accuracy of the perception, in the cogency of the interpretation, in the persuasiveness of the evaluative position, in the intensity of the testament of engagement. Conversely, the poor paper is poor not because it talks about character instead of point of view, not because it values moral order over formal order, not because it tells of the personal not the public value of the work, nor because it finds that the work has psychological meaning not mythic meaning. Each of these valuations of a paper on literature is a nonce value, and we all know that the definitive book about *Hamlet* can never be written.

But of what use are the elements of writing about literature to the teacher if no hierarchy can be made of them? Their worth comes precisely from their neutrality, from their assertion that any one element is as viable in an essay or a discussion as any other. By considering this notion, the teacher is liberated from an imposed system, free to create his own system if he so desires, free to show the student the consequences of any system the student has accepted, free to develop and educate the students' own sensibility.

Let us suppose that a high school class is reading *A Tale of Two Cities*. Let us further suppose that of three students in the class, one immediately says, "This book is all about horrors of revolution." The second one says, "No, it's all about journeys; Dickens makes his characters travel through space and time, and all their travels are connected." The third one groans, "Teacher, I don't know what they're talking about, but I will say this, Dickens sure makes an exciting story and I feel as if I'm right in there with Sidney Carton." According to the elements, the first student is interpreting the story in a hortatory-social fashion, the second is describing its structure, and the third is expressing his identification. (That these three comments are hypothetical and that few students would be so glib or so positive go without saying.) Given this situation, the teacher has several possibilities open to him. He could pick one of these responses—the first, say—and discuss it at length. This approach might depress the other two students. He could even say, "You all have missed the point; it's a book about resurrection" (typological-archetypal interpretation), but this would not be the best pedagogy. He could see how each of the responses might be deepened: "Why do you think they are horrors?" "How do you think he makes these connections?" "What gives you that feeling?" Then, he might ask what connections there might be among the three points of view.

Let us take the last method. To ask each student to develop his primary response is to ask him to be responsible for what he says. The maker of a summary statement about a literary work should be able to support it, and he has a variety of means of support. The means depend, to a large extent, on the end. In the first chapter I have defined the four main ends: engagement, perception, interpretation, and evaluation.

The development of responsibility for one's expression of engagement is in part the development of self-consciousness. We cannot prove our identification with a text; we cannot persuade others to

have our reactions, our assent, our impressions; we can but describe them and explain them. We can say what the nature and depth of our engagement are, and we can show what caused us to become engaged. The student who said he was "right in there with Sidney Carton" could tell us what he meant by "right in there" and could perhaps tell us how he got that feeling. This discussion would probably refer to interpretation of the character, to description of the character and characterization, perhaps to style, to aspects of diction, and to evaluation of the work. Ideally, the process of examining one's engagement would lead to an awareness of the literary forces that act on the individual, of his values, and of his own sensibility—all this without losing the initial spark of engagement. This sort of discussion, I think, can begin early in the child's schooling, earlier perhaps than the discussion of complex perceptions or interpretations, because the child always has recourse to *his* own encounter with the work.

Discussion of values, too, can begin early, for evaluation, though to a lesser degree than engagement, is tautological and ultimately inviolable. To say, "I am caught by the work," and to say, "The work is good," are affirmations that can be denied only by their contraries, and such denials are not necessarily negations. Deny the teacher might, but the teacher's denial is not going to educate the student. If the teacher explains his denial, if he says why he was not caught or why he does not think the work good, perhaps his shifting the ground can cause the student to change his mind. It is the discussion of grounds that is educational, not the discussion of conclusions.

Such is not the case with perception. When the student examines his statement of perception, he has recourse only to the text. The student who made the statement about journeys in *A Tale of Two Cities* must support his generalization by showing that the characters do indeed travel continually back and forth between London and Paris, between past and present. He must look, in sum, at the narrative line and plot of the work and at its imagery. These constitute the data behind his statement, not its grounds, and he can prove the validity of his statement by showing that the data are sufficient. Such a comment as that about journeys is, of course, complex enough so that there is room for doubt as to the sufficiency of the data; not so with simpler perceptual statements like "The poem is in iambic pentameter" or "The narrator is the hero." These are verifiable by the text itself combined with a conventional set of terms. For example, *hero* must mean what the majority of readers assume it to mean, or

it must be redefined for the writer's purposes (such as *protagonist* or *champion*): either definition or the redefinition allows for verification of a statement about the literary fact. Similarly, a classificatory statement is subject to empirical verification, even a statement about that debatable topic, intention. If the author announced his intention to write the "Great American Novel" on his next try, and the student finds that the author's next novel is a vast panoramic work on Asian mores, the student may say that "X's novel did not fulfill his avowed intention." Even though many might deprecate its importance, few would disagree with this statement, and fewer would attack its accuracy. Statements of perception then are objective statements of generalizations about objective phenomena, and the responsible statement is the one that does not violate the integrity of the literary work.

Interpretive statements are similar both to perceptual statements and to evaluative statements in that they derive from the data that form the text but combine that data with a ground for interpretation. The student who says that *A Tale of Two Cities* is about the horrors of revolution must first show that the author's attitude towards one revolution is a horrified one, that he is condemning it. Once he has performed that not too easy task, he must then assert that an attitude towards one revolution is an instance of a similar attitude towards all revolution, that, in effect, the French Revolution is a symbol of revolutions. This second point can be attacked either by one's saying that the symbol is not a symbol or that the object of horror is not Revolution but the mob. This shifting of emphasis from the political to the social can probably not be supported by recourse to the text, because the text allows for both emphases. "It depends on how you see it," is a common cry of students whose interpretations have been criticized by their teacher. The *it*, too often, has been considered the text, but is *it* not rather the world, or the world in the text? The world can be viewed in a number of ways. So too can the heterocosm, that other world that is the literary depiction of the world.

Similar to this sort of general interpretation are the particular interpretations which we call character analyses, or stylistic interpretations. These, too, demand assent to the bases of interpretation, be they psychology, logic, or symbolism. When a person says of Coleridge's lines

> When mountain-surges bellowing deep
> With an uncouth monster-leap
> Plung'd foaming to the shore,

"The rhythm of these lines imitates the motion of the surf," he is positing both a connection between sound and sense and a notion that the surf has a characteristic rhythm. Both the literary and the "natural" givens must be accepted before assent can be given. Similarly, an assertion about Sidney Carton's being a young man characterized by despair calls for acceptance or reasoned agreement about the relation of the portrayed Sidney Carton to the characteristic and about the nature of the characteristic itself.

A statement in any of the categories, then, really should demand knowledge of the implications of that statement, as they relate to the writer of the essay, to the literary work, and to the world of rational discourse. I would suggest that the teacher who brings out into the open these bases, implications, and relationships allows his students to become conscious of what they are doing: to become self-conscious and therefore self-reliant.

Does this self-consciousness inhibit enjoyment of literature? After all, one may argue that engagement is the primary goal in literary education. So it is, for without engagement—unspoken or spoken—there is little point in reading literature. It becomes a mechanical exercise, pursued only for the sake of being the best sophist and angels-on-the-head-of-a-pin counter. A complex mythic interpretation of *Huckleberry Finn* is valueless if no one wants to read the book; its value is tarnished if it becomes more important than the book. To the extent that this is true, equally true is the counter that omnivorous reading without any thought is of equally tarnished value. The unthinking absorption of books is peripherally educational in the same way as is intricate analysis pursued for its own sake. There is, however, a balance, and this balance would seem to be the aspiration of education in literature. One makes students read *Huckleberry Finn* not merely to foster amusement and not merely to receive research papers on Mark Twain's attitude towards Sir Walter Scott. One asks students to read the novel to develop their response and their capacity to respond, and they develop these things by examining themselves, their world, and the novel. The teacher's function is to strengthen this examination and to make it exciting and stimulating. And perhaps painful, for self-examination is not always pleasant, and it should certainly never be a vapid exercise.

The elements provide a tool for this examination, although not the only tool. Not intended as the great panacea for education, they can help the teacher find ways to lead his student through the dif-

ficult process of attaining a responsible attitude towards himself and literature. Further, they can serve as one of the points of departure for curriculum experimentation. The four categories of response are, I would suggest, latent in every student, even the elementary school student. The child who wants the story read the same way over and over again both perceives and is engaged by form. The child who says, "Pooh is a funny bear," is moving towards interpretation, and the one who says, "That part is good because it's spooky," is evaluating. Engagement is in the child: so are perception, interpretation, and evaluation. The child's response is Protean; it may simply become undisciplined if the child learns no way of ordering his response. These alternatives depend on the outcomes that the curriculum has specified.

Curriculum goals in literature have stressed all four of the categories of response when they have used such terms as "appreciation," "understanding of our literary heritage," "finding meaning in literature," "developing critical standards and attitudes." Each of these shibboleths receives greater or lesser emphasis (but emphasis still) in almost every curriculum guide. For this reason—and here I return to the third possibility open to the teacher of *A Tale of Two Cities*, that of finding the connections between the various statements of his students—the categories and elements enable the teacher to create a synoptic view of the process of response. Obviously there are threads, perhaps even links, between various statements, between one reader's objectified sense of horror and another's subjective sense of excitement and identification, between both of these senses and the perceived pattern of journeys or the interpreted one of resurrections. The most important link is the work. It is, after all, simultaneously one thing—a vision mediated by an author's words—and many things—the experiences of its readers as they read it. There is another link, that of the process of talking or writing about literature as outlined in the first chapter in this book. These two, the literary work and the individual who responds to it, can be used, I think, as the foci for any statements that that individual can make about a work, and these two theoretical foci could well serve as educational foci. The instructor or the curriculum builder may weave any one of a number of lesson plans or units from the connections the work and the individual have with each other and, jointly and severally, with the author, with the domain of literature, and with the individual's world. A pattern could move from engagement and its exploration, which would necessarily lead to perception of the parts and of the whole that cause that engagement,

and possibly to interpretation, classification and the history of literature, and evaluation. Another could move from training in perception to interpretation and evaluation. A third could start with evaluation; a fourth with classification. Besides these general starting points, others are available for the developing of specific parts of a curriculum.

None of these patterns is really novel, for they all define existing curricular units, but in terms that are not quite like those by which they are usually defined. More than anything else, I think, the elements and categories offer a way of thinking about the curriculum and the teaching process, a way which is less hampered by "loaded" terms than many other ways. Further, it is a way that enables one to organize a curriculum. Most of all, it enables a teacher to recognize that his organization is one of many possible organizations, that it is a choice, and that it, necessarily perhaps, fails to be all-encompassing. The teacher, thus prevented from being falsely proud of his monster, is encouraged to be flexible in his treatment of literary study. To see the tentativeness of his conclusions, to recognize the failings as well as the promise of his approaches: these two recognitions are the most important ends for the student and his teacher as they set about being human in the most humane of studies.

APPENDIX A

THE PRACTICAL READER

by

Victoria Rippere

In order to apply one's theoretical knowledge of the elements to the actual reading of student essays and of professional literary criticism, one must adopt a new set of reading habits and conventions. Reading an essay for the elements it contains differs in two major respects from the usual way of reading or grading essays on literary works. First, the purpose of reading by elements is to describe and classify the statements in the essay, not to evaluate or be informed by them. Second, the basis on which the statements are classified is that of the processes which are being performed in them and the subject matter of which they treat, not their style or the assertions they make.

The method of reading by elements is basically a form of reductionism. A statement is reduced from an assertion to a unit of subject matter. A clarification of terms is in order. The *subject matter* of a statement is what is being talked about; the *assertion* of the statement is what is being said about the subject matter. In the two sentences, "It's raining" and "It isn't raining," for example, the assertion is the whether-or-not, the subject matter is the weather. It is often necessary to reduce statements to their subject matter to penetrate through the words to the processes of thought that underlie them, to distinguish between statements that may "sound" alike but which are *talking about* quite dissimilar things.

Take, for example, these three sentences from student essays:

x "I didn't understand why Holden acted that way."

y "I didn't understand what actually happened to Holden in the end."

z "I didn't understand the meaning of *The Catcher in the Rye*."

At first, all three sentences look more or less alike. All three writers have failed to understand something, and they would probably be graded accordingly if their papers were being read for "correctness." But, though all three writers assert their failure to understand, each is talking about a different area of comprehension. Writer x talks about the character's motivations, writer y reveals that he has not brought enough background experience to his reading of the story to deal effectively with information already implicit in it, and writer z makes the generally interpretive statement—"The story had a meaning"—but fails to define that meaning.

How does the reader arrive at these distinctions? It will be the purpose of the following pages to define and explain the "ground rules" and techniques which have proved helpful and efficient in reading and scoring essays according to the elements they contain.

1. THE STATEMENT AS UNIT

The basic unit scored in an essay is, for practical purposes, the statement.[1] A statement is most often considered to be anything that is set off by its own terminal punctuation, including sentence fragments and epithets. "Fire! No quotation marks!" would be scored as two statements.

2. THE STATEMENT AS DISCRETE ENTITY

The statement must be treated as a discrete entity so that the element it contains is independent of the context in which it occurs. To treat the statement as a discrete entity independent of its context helps the reader to avoid second-guessing the writer, that is, trying to divine his intention where it is not explicitly stated. For example, in the pilot study using the elements, a thirteen-year-old American wrote: "This is a terrible story. No quotation marks." The readers at first disagreed about the scoring of these two statements. One reader suggested that both be scored "Evaluation—formal." Another, however, pointed out that although the author's omission of

[1] Our term *statement* has as its linguistic parallel Kellogg W. Hunt's "T-unit," a unit "grammatically capable of being considered a sentence." *Grammatical Structures Written at Three Grade Levels*, National Council of Teachers of English Research Report No. 3 (Champaign, Ill.: 1965), p. 21. However, the T-unit, which is a linguistic unit according to structure, is not necessarily a "literary" unit; a writer usually has used simple, complex, or compound sentences, and even fragments, deliberately in order to convey meanings, nuances, and relationships. Hence, the statement is the basic unit for scoring here.

quotation marks from the dialogue in his story *might* have been the writer's reason for condemning it, the other reader had no way of telling for sure from the sentences as they stood; and, he pointed out, it might equally well not have been the writer's reason for finding the story terrible. The sentences were finally scored "Evaluation—unspecified" and "Perception—grammar and typography," each reaction being treated as if it had occurred independently of the other.

3. The Statements of an Essay Numbered and Set Off

a. *Marking simple statements*

In the pilot study it was found useful to number each simple statement in the essay with a small, raised number (ex. "I like the poem"[1]) and to place a slash between statements (ex. "I liked the poem./[1] It is a sonnet./[2]). Statements were numbered consecutively throughout the essay rather than by paragraph and series within paragraph.[2]

b. *Marking compound and complex constructions into statements*

As each clause of a compound or complex sentence may contain a different element, it may be advisable, when numbering the statements of an essay, to set all compound and complex constructions apart for special treatment. A double slash (ex. //) is convenient for this purpose. The scoring of these constructions is discussed in section 5.

4. Order or Classification

The order of specificity in scoring sentences is category, subcategory, element. It is often easier to place a sentence within a category and subcategory than to decide exactly which element it contains, particularly in the case of interpretive and evaluative statements. When in doubt, the reader should refer back to the definitions and explanations of the individual elements.

5. Sentences

For the purposes of this sort of content analysis, most sentences are considered to have a basic form (ex. "he is") and

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[2]See method of numbering statements under Sample Essays and Scoring, beginning on p. 78.

three transformations—negative ("he isn't"), interrogative ("is he?"), and negative-interrogative ("isn't he?"). A technique indispensable in scoring by elements is to reduce questionable indicative sentences to their basic, positive form.[4] Reduction is especially useful in overcoming one's tendency to concentrate on assertion at the expense of subject matter. When a writer, for instance, says, "I didn't identify at all with Lady Macbeth," though he says he didn't identify, he is nonetheless talking about identification, and to reduce the sentence to the basic "I identified" makes the subject matter of the statement readily apparent.

6. Reasons or Questions

When the words "how," "where," and "why" occur in direct and indirect questions, we have found it a useful convention to "read" them as the phrases "in some manner," "at some time," "in some place," and "for some reason" when the questions are reduced. The direct question "When did the author write this?" becomes, when reduced, a statement of either historical or biographical classification: "The author wrote this at some time (in history, in his lifetime, or during his career as a writer)." The indirect question "I don't know why the author wrote this" reduces to a statement about the author's intention: "The author wrote this for some reason."

7. Key Words

Certain words—nouns, verbs, adjectives, articles, and adverbs—may point to category, subcategory, or even element. Although such key words may be modified by their context, looking for them may save the reader much time in scoring essays.

a. *Nouns*: Often the writer will use a term (or synonym) by which one of the elements is defined. This is most frequently true of statements of perception.

"The *tone* is one of detachment."

"There is very little *imagery*."

b. *Verbs*:

(1) When the writer speaks of himself in the first person,

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[4] For purposes of this study, passive transformations are not included, because they present no problems for content analysis and do not have to be reduced.

the verb he uses will often reveal the direction if not the precise nature of his thought. "I like," for example, prefaces a personal judgment, which may be either of the form of the work or the work as a whole or of some aspect of the content.

(2) Modal verbs and verb tenses may often serve as a key to element, especially in certain borderline cases, if one considers to whom the verbs refer. Compare the following statements gathered from student essays on William Carlos Williams' story "The Use of Force":

(a) "The doctor should have given the child a sedative."

(b). "If I were the doctor, I would have given the child a sedative."

(c) "If I were the author, I'd have had the doctor give the child a sedative.

(d) "In such a case, a doctor would have given a child a sedative."

(e) "The child was probably afraid that the doctor would give her a sedative."

In all five the writer holds the work up to a reality more familiar to him than that of the story. Despite this basic similarity, however, each statement contains a different element.

The (a) statement is an example of the writer's *Moral reaction* to characters or incidents. He does not assent to the "otherness" of the work and treats the situation of the story as if it had occurred in reality. He judges the character's behavior in the situation by his own personal, implicitly moral, criteria. The key to scoring is the unqualified assertion that the character *should have done something other than what he actually did in the story.*

The element in the (b) statement is *Identification.* The writer uses himself as a criterion in judging the character's action. The condition contrary-to-fact (If I were, I would . . .), referring to writer and character, serves as a key to the element.

The condition contrary-to-fact of (c), referring to the writer and the author, reveals *Retelling* to be the

element of the statement. Using the given story as his point of departure, the writer posits his own version of it.

In the (d) statement the writer proposes what would happen if the situation were real. This differs from moral reaction to content in that the writer here holds the situation up to a reality that does not impinge on the story. His criterion is normality. The key word is really the indefinite article; presumably *any* doctor would act this way. The work is considered as a mirror of reality; the element is *Interpretation—mimetic social.*

The key to element in statement (e) is the word "probably." The element is *Character analysis,* an inference about the character drawn from the writer's knowledge of human behavior.

c. *Adjectives:* When the writer uses adjectives which imply a value judgment ("good," "bad," or comparative and superlative forms of these, and their adverbs) in reference to the content, characters, or incidents of a work, his sentence is most probably a moral reaction. (If the judgment is implicit in the work of which he writes, the statement may be perception or interpretation as well.) Used in reference to the form or rhetoric of a work or to the work as a whole, such adjectives (and their adverbs) most probably accompany an evaluative statement.

"The character's behavior is terrible." (probably Moral reaction)

"The thematic interplay of light and darkness is well done." (Evaluation—rhetorical)

d. *Articles:* As was seen in example (d) of the section on verbs ("In such a case a doctor would have given the child a sedative"), the indefinite article may indicate the element of a statement in which it occurs. The same is true for nouns used in a collective sense without an article, and for the definite article when used with a class noun.

"This story concerns doctors and children." (Typological-social)

"This story tells about the adult's defeat by the child." (Typological-social)

e. *Adverbs:* Adverbs such as "normally," "often," "usually,"

"generally" also modify Mimetic-interpretive statements in many cases. They refer to "us," to "people," or to groups or classes of people ("grownups," "the poor," "sick people"), to how "we," "people," or those groups are, and to what they do in reality.

> "Normally couples don't pretend to their friends that they have a son when indeed they haven't."

Such statements are mimetic rather than typological because they compare the work and the world rather than the patterns of each.

8. Scoring Compound and Complex Statements

Depending on the degree of precision with which he wants to read, the reader may choose to score each predication of certain compound and complex constructions separately. Sentences to be scored as two are those whose clauses are joined by coordination (*and, but, or, nor, for*) or by subordinating conjunctions used as coordinating conjunctions (*however, sometimes, although*). Sentences with causal and conditional subordination (*since, because, if,* and sometimes *although*) would still be scored as one sentence. Although this procedure was not found feasible for use in the pilot study because of the volume of material which had to be handled, it might prove useful for teachers with classes of normal size.

If the reader chooses not to score each predication separately, he may score each whole compound or complex statement as a specific instance of a higher generalization.[4]

> "I think the title fits, but another one would have fit better." Although the second clause borders closely on redaction (*Retelling*), the sentence as a whole is a statement about the work's coherence as an aesthetic object and would be scored *Evaluation–formal.*
>
> "Nothing more than a social study, this story should not be analyzed for stylistic and rhetorical devices." Though the first phrase classifies the work, it is subordinate to the statement citing perceptual stance in the second clause.

[4] See footnote 1, p. 68.

9. SIMPLE SENTENCES WITH MORE THAN ONE ELEMENT

a. *All elements in the same category*

When a simple sentence contains more than one element (as in a series of predicate adjectives) and all the elements are in the same category (or subcategory), the statement may be scored as the general or unspecified element for that category (or subcategory). Researchers may agree, however, to break the sentence down.

The statement "This is an exciting (*Affective*), convincingly realistic (*Mimetic plausibility*), and well-written (*Rhetorical*) story" would be scored *Evaluation—unspecified.*

The statement "The characters' motivations (*Mimetic psychological*) and their social interactions (*Mimetic social*) are like those of real people" would be scored *Mimetic general.*

b. *Elements in different categories*

When a simple statement contains more than one element and these elements are in different categories, the sentence may be reduced to two separate statements and scored as such, or put into category V (unclassifiable) and later examined.

The sentence "This story is unbelievable and unpunctuated" would reduce to the statements "This story is unbelievable" and "This story is unpunctuated," which would be scored *Engagement—Assent* and *Perception—grammar and typography.*

10. PARAGRAPH SCORES

Though in theory it should be possible to assign each paragraph of an essay an overall element score, it was found in the pilot study that such scoring cannot be done with appreciable consistency and certainty. The reason for this difficulty is the general miscellaneousness of most indented groups of sentences usually called paragraphs. These do not provide the clear and coherent structure on which a paragraph score would depend.

11. ESSAY SCORES

Though it is difficult to assign a dominant element to

most paragraphs, it is relatively simple to decide on the one or two elements which characterize the general approach of an essay. The reader looks at each essay as the sum of its parts, which sum is usually a higher generalization of those parts or the specific instance of an even higher generalization. In the first case, for instance, an essay made up of statements about character (perceived and interpreted) and concluding with a summary sentence of psychological interpretation would be scored as a psychological interpretation, the subcategory (whether mimetic, typological, or hortatory) depending on the sentence itself. An example of the second case would be an essay made up of statements about metaphor and imagery (mostly perceived) and without a concluding generalization, which would be scored *Literary devices.* As one can see, the basis for scoring on this level is less "objective" than sentence-by-sentence scoring; nevertheless, any experienced teacher finds little trouble in giving an element to an essay, less in assigning it a category.

Scores at this level will often include elements or subcategories which describe procedures or approach (relation of rhetorical parts to rhetorical whole; relation of technique to meaning; character analysis, etc.).

12. DATA

An inevitable concomitant of reading by elements is a proliferation of data in the numerical coding of each sentence. This information is better committed to paper, as it is the nature of numbers to be swiftly and efficiently forgotten. Though scores may be recorded in any convenient manner, a suggested format is shown in Appendix C.

SAMPLE ESSAYS AND SCORING

Following are four short essays on the story "Eddy Edwards III" by Nemo Schreiber. Each essay is in the manner of a writer at a different level of sophistication—an eighth grader, a high school junior, a college sophomore, and a professional critic. Where different readers have disagreed on scoring, their divergent scores, with their justifications, are given.

The essays are meant to illustrate not only how essays are numbered and scored, but also, as a group, how different groups typically

approach the problem of writing about literature. Though the essays are constructed, anyone familiar with the groups whose writing they illustrate will immediately recognize typical traits. We have chosen to base the essays on an imaginary rather than an actual work of literature in part to assure that the reader's preconceptions about a particular story would not interfere with his unbiased perception of these differences of approach.

A. Essay in the manner of an eighth grader

I didn't like the story "Eddy Edwards III."/[1] It really had no point at all./[2] It began and ended in the middle and there was nothing in between./[3] Also it seemed unrealistic because nobody acts like that./[4] The people in the story are Eddy and his parents and the babysitter, who is named Marie./[5] Eddy has a hamster named Tony./[6] The only thing that happens in the story is the babysitter lets the hamster escape by accident and Eddy kills the babysitter by accident./[7] Why did he do that?/[8] Even if it *was* an accident he shouldn't have killed her./[9] It was not a very good story./[10] I think it was very psychological./[11]

B. Essay in the manner of a high school junior

"Eddy Edwards III" is the story of a boy's rebellion against his parents./[1] Eddy is 14 years old but they insist on leaving him with a babysitter when they go out at night./[2] Eddy resents their lack of confidence in him./[3] He seeks to break the bonds which hold him./[4]

Perhaps his parents are right in considering him a child, though./[5] He still has temper tantrums, as for example when the hamster escapes and he throws the glass ashtray at the babysitter and kills her./[6] He probably *wasn't* old enough to be left alone./[7] Children often want to bite off more than they can chew and adults must restrain them./[8] But if they hadn't left him with the sitter, he wouldn't have been able to kill her./[9]

I think the story is trying to ask questions, which is what stories are supposed to do, but I'm not sure which ones./[10] It seems as though Eddy's parents should feel responsible for their son's terrible crime./[11] They feel guilty to start with, which is why they leave him with the

sitter./[12] They got him the hamster too./[13] But they had no way of knowing that all this was going to happen./[14] The story seems to be about guilt./[15] But the real question it raised is what would have happened to this immature child if the parents *had* left him alone./[16]

C. Essay in the manner of a college sophomore

Nemo Schreiber's "Eddy Edwards III" seems at first a rather contrived tale but on closer inspection appears a subtly provocative open-ended dialogue on childhood and society./[1] The voices in the dialogue are the contradictory forces at work in the life of Eddy Edwards III./[2] Eddy is the son of guilt-ridden, overprotective, neurotic middle-class parents, who leave their fourteen year old son with a babysitter when they go out in the evening, four nights a week./[3] The first voice is that of "experience" in Blake's sense of the term—Eddy wants to grow up and resents the sitter./[4] The other voice is that of "innocence" (also Blake)—he has a beloved hamster, Tony, and he for a while remains totally unaware of the sitter's less than proper interest in him./[5] The voice of experience eventually drowns out the voice of innocence./[6] Eddy becomes aware that the sitter is a girl./[7] There follows a highly comic interlude of several weeks' duration where Eddy must don a mask of innocence in order to gain experience —at his unwitting parents' expense./[8] His method is to act young./[9] He devotes inordinate attention to Tony and like a spoiled child threatens to misbehave when the sitter arrives./[10] The double meanings are thick./[11] Ironically, his parents decide that this excessive behavior is cause to discontinue the sitter./[12]

On the last night the sitter is to come, tragedy strikes./[13] Marie inadvertently lets the hamster escape from its cage and Eddy becomes hysterical./[14] In rage he heaves a heavy cut glass ashtray at Marie, killing her./[15] When his parents arrive home, he has recaptured the lost hamster and strangled it, symbolically./[16] He sits on the floor, struck dumb among the corpses of his lost youth./[17]

The story does not draw any conclusions./[18] It leaves the reader to decide for himself./[19] In this respect it is very similar to the

Brechtian open-ended theatre with its well-known "alienation effect."/[20] Schreiber's style in this story is also similar to Brecht's./[21] He writes with a coolness unequalled in any of his longer stories./[22]

D. Essay in the manner of a professional critic

As is obvious from its title, "Eddy Edwards III," by the late Nemo Schreiber, is a modern version of the English ballad "Edward, Edward" and, by extension, of the Oedipus myth./[1]

Allusions to both sources are frequent throughout the story./[2] The child psychologist's warning that young Eddy is a potentially destructive child and should not be left alone parallels the oracle's decree./[3] His mother's craftiness in leaving her son with a sitter is analogous to that of Jocasta./[4] The constant allusions to the boy's flat feet--"Eddy clomped down the stairs," "He stumbled out of the room"--recall Oedipus' twisted feet./[5] And when in the final gory scene the boy sits senseless before the corpses of the hamster and the babysitter, Mr. Edwards asks: "Eddy, don't you recognize your own father?"/[6] The dialogue in the discovery scene echoes that of the ballad, given, of course, a certain leeway for modern diction: "Eddy Edwards, what's that red stuff all over your hands?"/[7]

Yet despite the frequency and intricacy of allusion in its allegorical structure, the work is sorely lacking in other, perhaps more important, qualities--in worthiness, in taste, and in literary merit./[8] In his enthusiasm for innovation, Schreiber has overlooked the most primary aspect of modern mythic writing--the *point*./[9] To reclothe a myth in modern dress is to appropriate a traditional structure for some purpose./[10] To appropriate a traditional structure for no apparent purpose suggests to the perceptive reader that the author either could not devise one of his own or else regarded the myth as a convenient clothes-tree on which to hang limp dialogue./[11] This would seem to be the case with "Eddy Edwards III."/[12] A flatfooted, gumchewing, wisecracking, sexually precocious preadolescent is a sorry replacement for the godforsaken king of ancient Greece./[13]

The story's one redeeming grace is the unfortunate hamster, Tony, an engaging creature drawn with the author's occasionally penetrating powers of observation./[14] It is regrettable that the late Professor Schreiber did not devote himself more to developing his potentially fine descriptive talent, especially in the light of his notable failure to achieve even modest success with more ambitious literary forms./[15]

Sample Scoring

Writer A

Paragraph	Statement	Element	
1	1	400	Evaluation general
	2	300	Interpretation general
	3	253	Structure
	4	330	Mimetic general
	5	233	Character description
	6	233	Character description
	7	232	Action
	8	322	Character analysis
	9	131	Moral reaction
	10	400	Evaluation general
	11	300	Interpretation general

Essay Score: 400 Evaluation general

Writer B

Paragraph	Statement	Element	
1	1	231	Subject matter
	2	232	Subject matter
	3	233	Character relations
	4	322	Character analysis
2	5	131	Moral reaction
	6	232	Action
	7	132	Conjecture
	8	302	Interpretive context
	9	132	Conjecture
3	10	300	Interpretation general
		273	Interpretive tradition[5]
	11	355	Hortatory-ethical
	12	322	Character analysis

[5]The reader who scored the sentence "Interpretation general" read it as: "I don't know the point of the story," or, "The story had a point." The reader who scored it "Interpretive tradition" saw the statement as one about what stories are supposed to do.

	13	232	Action
	14	321	Inference about past or present action
	15	341	Typological psychological
	16	132	Conjecture

Essay Score: 300 Interpretive general

Writer C

Paragraph	Statement	Element	
1	1	342	Typological social
	2	340	Typological general
	3	333	Character description
	4	315	Derivation of symbols
	5	315	Derivation of symbols
	6	341	Typological psychological
	7	232	Action
	8	341	Typological psychological
	9	322	Character analysis
	10	232	Action
	11	300	Interpretation general
	12	314	Inferred irony
2	13	232	Action
	14	232	Action
	15	232	Action
	16	315	Derivation of symbols
	17	341	Typological psychological
3	18	300	Interpretation general
	19	300	Interpretation general
	20	272	Traditional classification
	21	272	Traditional classification
	22	204	Style unspecified
		201	Author's canon*

Essay Score: 340 Typological unspecified

*The reader who scored the sentence "Style unspecified" saw the sentence as a general characterization of the author's style. The reader who scored it "Author's canon" saw the writer contrasting the author's style in this work with his style in other works.

Writer D

Paragraph	Statement	Element	
1	1	373	Interpretive tradition
2	2	354	Allusion
	3	313	Inferred allusion
	4	313	Inferred allusion
	5	313	Inferred allusion
	6	338	Action
	7	320	Allusion
3	8	400	Evaluation general
	9	422	Thematic importance
	10	301	Interpretive stance
	11	304	Intention
		422	'Typological rhetoric'
	12	302	Rhetorical like
	13	426	Symbolic appropriateness
4	14	421	Formal evaluation
	15	400	Evaluation general

Essay Score: 426 Symbolic appropriateness

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[1] The reader who scored the sentence "Intention" saw this sentence as a statement about the author's intention as an artist. The reader who scored it "Typological rhetoric" saw the writer as judging the author's action.

APPENDIX B

SUMMARY AND CODE LIST

The Elements of Writing about a Literary Work

The following summary is drawn up for the purposes of scoring and reporting student essays. Each category, subcategory, and element is given a three-digit code number. The first digit establishes the category; the second, the subcategory; and the third, the element. The category and subcategory headings are italicized for those who wish to identify the code numbers that would be most appropriate for a large-scale study (see Chapter III).

100 *Engagement General*
110 *Reaction to Literature*
- 111 Reaction to author
- 112 Assent
- 113 Moral taste

120 *Reaction to Form*
- 121 Re-creation of object
- 122 Word associations
- 123 Retelling

130 *Reaction to Content*
- 131 Moral reaction
- 132 Conjecture
- 133 Identification
- 134 Relation of incidents to those in the writer's life

200 *Perception General*
- 201 Citation of stanza
- 202 Objective perception
- 203 Reading comprehension
- 204 Style unspecified

210 *Language*
- 211 Morphology and typography
- 212 Syntax
- 213 Sound and sound patterns

214 Diction
215 Etymology, lexicography, and dialect
220 *Literary Devices*
221 Rhetorical devices
222 Metaphor
223 Imagery
224 Allusion
225 Conventional symbols
226 Larger literary devices
227 Irony
228 Presentational elements
229 Perspective
230 *Content*
231 Subject matter
232 Action
233 Character identification and description
234 Character relationships
235 Setting
240 *Relation of Technique to Content*
250 *Structure*
251 Relation of parts to parts
252 Relation of parts to whole
253 Plot
254 Gestalt
255 Allegorical structure
256 Logic
260 *Tone*
261 Description of tone
262 Effect
263 Mood
264 Pace
265 Point of view
266 Illusion
267 Orientation
268 Image patterns
270 *Literary Classification*
271 Generic classification
272 Convention
273 Traditional classification

- 274 Interpretive tradition
- 275 Critical dictum

280 *Contextual Classification*

- 281 Author's canon
- 282 Textual criticism
- 283 Biographical
- 284 Intentional
- 285 Historical
- 286 Intellectual history
- 287 Sources

300 *Interpretation General*

- 301 Citation of stance
- 302 Interpretive context
- 303 Part as a key

310 *Interpretation of Style*

- 311 Symbolic use of style
- 312 Inferred metaphor
- 313 Inferred allusion
- 314 Inferred irony
- 315 Derivation of symbols
- 316 Inferred logic

320 *Interpretation of Content*

- 321 Inference about past or present
- 322 Character analysis
- 323 Inference about setting
- 324 Inference about author

330 *Mimetic Interpretation*

- 331 Psychological
- 332 Social
- 333 Political
- 334 Historical
- 335 Ethical
- 336 Aesthetic

340 *Typological Interpretation*

- 341 Psychological
- 342 Social
- 343 Political
- 344 Historical
- 345 Philosophical
- 346 Ethical

347 Aesthetic
348 Archetypal
350 *Hortatory Interpretation*
351 Psychological
352 Social
353 Political
354 Historical
355 Ethical
356 Philosophical
357 Aesthetic
400 *Evaluation General*
401 Citation of criteria
410 *Affective Evaluation*
420 *Evaluation of Method*
421 Formal
422 Rhetorical
423 Typological rhetoric
424 Generic
425 Traditional
426 Originality
427 Intentional
428 Multifariousness
430 *Evaluation of Author's Vision*
431 Mimetic plausibility
432 Imagination
433 Thematic importance
434 Sincerity
435 Symbolic appropriateness
436 Moral significance
437 Moral acceptability
500 *Miscellaneous*
501 Divergent response
502 Rhetorical filler
503 Reference to other writers
504 Comparison with other works
505 Digression
506 Unclassifiable

APPENDIX C

SUGGESTED FORMAT FOR SCORESHEET

Each essay is scored in one column. Sentences are grouped by paragraph and listed vertically. The topic sentence in each paragraph may be distinguished from supporting sentences by red pencil underlining. In this manner, distribution of sentences in paragraphs, length of paragraphs, and the processes of logic and topic-supporting relationships within the paragraph are readily and graphically represented.

Teachers may find it interesting and enlightening to compare the scores of different groupings of people—girls and boys, good and average students, humanities-oriented and science-oriented students. A perhaps more immediately practical suggestion would be to score each student's several essays for the term or semester on a single sheet and to observe over a longer period of time the consistency or change in his patterns of writing about literature.

SCORESHEET

Student 1			*Student 2*			*Student 3*			*Student 4*		
Paragraph	*Sentence*		*Paragraph*	*Sentence*		*Paragraph*	*Sentence*		*Paragraph*	*Sentence*	
	Cat.	El.		Cat.	El.		Cat.	El.		Cat.	El.

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SOME KEY HYPOTHESES AND IMPLICATIONS FOR TEACHING

Four methods of reporting on responses to literature seem the most fruitful: by element, by category, by subcategory, and by paradigm.

Of the various forms which a student's response to literature can take, some are latent in everyone; some are necessarily learned.

Four categories of response are engagement, perception, interpretation, and evaluation. They can help the teacher lead the student through the difficult process of attaining a responsible attitude toward himself and toward literature.

The order or sequence of response has a vast potential; the value of any one order lies in the way in which it is presented, in the accuracy of the perception, in the cogency of the interpretation, in the persuasiveness of the evaluative position, in the intensity of the testament of engagement.

The teacher can help a class to find connections between the various statements of his students—the categories and elements enable the teacher to create a synoptic view of the process of response.

The literary work and the individual who responds to it can be used as the foci for any statements that the individual makes about a work, and these two theoretical foci could well serve as educational foci.

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